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Abstract

A film poem is a cinematic work which uses a written, often canonical poem as its inspiration. Film poems frequently exceed the likely intentions of the poet, becoming something new; one creative work is used as a springboard for another. Typically, however, in film poems the poem's stylistic detail is largely irrelevant to its cinematic execution.

O'Halloran (2015) spotlighted how this oversight/limitation can be addressed by bringing film poems into stylistics teaching and assessment. That article showed how stylistic analysis of a poem can be used to *drive* generation of a screenplay for a film of the poem. But, it did not show how the film could be produced on that basis. In contrast, this article does just that, modelling how a student could make a film from a poem, with their mobile device, where stylistic analysis has been used to stimulate the screenplay.

Accompanying this article is a film that I made on a mobile phone. This is of Michael Donaghy's poem, *Machines*. In developing this approach for producing film poems via stylistic analysis, I incorporate ideas from the philosopher, Gilles Deleuze, and from his collaboration with the psychoanalyst, Félix Guattari, in their book *A Thousand Plateaus*. In particular, I make use of their concept of 'intensive multiplicity'. Generally, this article highlights how common ownership of mobile devices by university students, in many countries, can be used, in conjunction with stylistic analysis, to foster a different approach to interpreting poetry creatively which, in turn, can extend students' natural capacity for creative thinking.

Keywords: creative pedagogy; creativity and stylistics; creative thinking; film poems; mobile phone filmmaking; pedagogical stylistics; performance stylistics; poetry; postdigital literary pedagogy

1. Introduction

1.1 Orientation

A film poem is a cinematic creation which takes a written, often canonical, poem as its inspiration. Film poems have been around as long as people have been making films. Amongst the first film poems was a performance of the Robert Browning poem *Pippa Passes* by the controversial Hollywood director D.W. Griffith in 1909.¹ Recent years have seen a spurt in their generation as digital innovation makes filmmaking more straightforward.² They are much more conspicuous too as video sharing sites on the internet augment their circulation. A key feature of a film poem (sometimes also called 'video poetry'³) is the creative juxtaposition of visual images and ideas from outside the poem with its lines, leading to activation of alternative meanings in the poem. This means that film poems frequently overtake established ideas about what the poet intended. (See O'Halloran, 2015 for background on the genre of film poems, their historical development, as well as common understandings of this genre by some of its central practitioners). By film poem, it should be clear that I am referring to an audio-visual interpretive performance of a written poem which was probably not originally intended for such performance. I am not referring to 'multimodal poetry', poetry created through the contact of different modes - text, sound and image.⁴

As an appreciator of poetry from a stylistic perspective first and of film poems second, however, I would argue that there is something amiss with the film poem genre: generally speaking, the distinctive style of the poem is largely neglected in the cinematic execution. In O'Halloran (2015), I showed how this concern can be addressed by bringing film poems into undergraduate stylistics teaching and assessment. As with other film poems, the student produces a series of cinematic images and ties them to the poem's lines, activating the meaning of the lines in fresh ways. In contrast with the traditional construction of film poems, there is another stage to this approach - the student also conjoins the images and sounds they have created, captured or sourced to the poem's linguistic detail. This extra connection *drives* the development of the film's screenplay which, unlike film poems generally, thus relates closely to the poem's style.

While O'Halloran (2015) demonstrates how a screenplay for a film of a poem can be generated via stylistic analysis, it did not produce a film. In contrast, accompanying this article is a film made on a mobile phone, a film of Michael Donaghy's poem, *Machines*. Moreover, this article highlights how habitual ownership of mobile phones by university students, in many countries, can be used, together with stylistic analysis, to facilitate a different approach to interpreting poetry which enhances students' natural gift for creative thinking. Finally, in developing this approach for producing film poems via stylistic analysis, I incorporate ideas from the philosopher, Gilles Deleuze, and from his collaboration with the psychoanalyst, Félix Guattari, in their book *A Thousand Plateaus*. In particular, I make use of their concept 'intensive multiplicity'.

1.2 Examples of film poems of *Machines*

To introduce film poems for the reader, let me highlight and comment on some existing films of *Machines* that I found on the web. Here, firstly, is the poem. As the reader will see, the basis of *Machines* is a comparison between some Henry Purcell music for harpsichord and a racing bike:

Machines by Michael Donaghy

Dearest, note how these two are alike:	1
This harpsichord pavane by Purcell	2
And the racer's twelve-speed bike.	3
 The machinery of grace is always simple.	4
This chrome trapezoid, one wheel connected	5
To another of concentric gears,	6
Which Ptolemy dreamt of and Schwinn perfected,	7
Is gone. The cyclist, not the cycle, steers.	8
And in the playing, Purcell's chords are played away.	9
 So this talk, or touch if I were there,	10
Should work its effortless gadgetry of love,	11
Like Dante's heaven, and melt into the air.	12
 If it doesn't, of course, I've fallen. So much is chance,	13
So much agility, desire, and feverish care,	14
As bicyclists and harpsichordists prove	15
 Who only by moving can balance,	16
Only by balancing move.	17

© Pan Macmillan (2009)

The first film poem of *Machines* I highlight is a promo for a UK-wide art project in the year of the London Olympics that aimed 'to link poetry and sport throughout 2012 to engage the public with the unique power of poetry'.⁵ We have a cycle courier riding around a London square. These elements of the film illustrate well one essence of film poems: some aspects of the film replicate features of the poem (e.g. the inclusion of the racing bicycle). However, other aspects of the film unavoidably go beyond the poem (e.g. the courier's occupational paraphernalia of walkie-talkie, cycle shoes, rucksack). Directors need to make decisions about actors, costumes, locations, period settings, scenarios, roles, voice quality / accent etc which may well have no correlates within the text of the poem. The second film of *Machines* is a student project.⁶ Once again while the film relates to lexis in the poem (e.g. the close-up on the bicycle's frame when 'chrome trapezoid' is mentioned), it also goes beyond the poem apropos the elements just indicated, but this time also in its use of metaphorical imagery. For example, the planets of 'Dante's Heaven' are realised by scoops of ice cream - not mentioned in the poem - which are stacked on top of one another, turning to mush when the voice-over reaches 'melt into the air' (stanza 3).

1.3 Using stylistic analysis to drive production of a film poem screenplay

One thing that links these films is that they do not relate closely to a number of stylistic dimensions in *Machines*. That is to say, there is no obvious indication that the patterning in Donaghy's poem - phonological, grammatical etc - has been extensively factored into the cinematic expression. I am not being critical about these films especially, since film poems generally do not do this. To bypass, in a film's execution, key aspects of the poem's verbal

arrangement, such as its rhyme scheme and grammatical parallelisms, is to bypass the poem to a significant degree. There is also an ethical point here. Largely sidestepping a poem's verbal and structural complexities in its cinematic realisation is not to do justice to the poet's 'agony of craft'. At risk of being seen to exaggerate, I should be clear that film poems *do* usually relate to the lexis of the source poem at least (albeit to different degrees). And, it would be odd should a director choose to ignore, in their cinematic realisation, other stylistic dimensions which are palpably foregrounded, e.g., a repetitively insistent rhythm.

If it is clear to me that different stylistic dimensions of a poem must have a significant role to play in its cinematic realisation, then what exactly should this be? An immediate problem is that it is difficult to use stylistic analysis in the traditional manner. For many years, stylistic analysis has been used to provide rigorous *support* for an interpretation of a literary work (e.g., Widdowson, 1975; Short, 1996; Carter and Stockwell, 2008). But, as I spotlighted in 1.2, usually a film poem also unavoidably or deliberately imposes images and sounds on the poem which have no linguistic correlates within it. It would not then be logical to use linguistic evidence from the poem to provide support for images and sounds which have no traces in that poem.

If it is difficult to use stylistics in the traditional manner, how might it still be used legitimately and productively so that the film's screenplay still relates closely to the language of the poem? As I demonstrated in O'Halloran (2015), stylistic analysis can be used instead to *drive* the design and arrangement of images and sounds in the film; in that article, I used a comprehensive analysis of a poem's style to drive the creation of a screenplay for a cinematic performance. But, I didn't produce a film of that screenplay. In *this* article, in contrast, I produce a film from a poem, Donaghy's *Machines*, using a mobile phone (the weblink for the film can be found in Section 8). I also develop the approach set out in O'Halloran (2015) for using stylistic analysis to generate a screenplay for a film poem. The stimulus for this development comes from the thinkers, Gilles Deleuze and Félix Guattari, and in particular their book, *A Thousand Plateaus* (Deleuze and Guattari, 1987).

2. *A Thousand Plateaus* and connective-creative reading

2.1 Life, creation and connection-making

For Deleuze and Guattari (1987), to live is to create. This is both a description of what life does and an ethical position. Deleuze and Guattari's ethics of creativity is an active version of the 'passive' life connections that occur without us noticing. An example of the latter: a country walk inserts seeds from a rare plant in the tread of my shoes. Unknowingly, I take these seeds back to my garden and they lead to a surprise bloom. These kind of non-deliberate connections leading to non-predestined outcomes are the stuff of life. But why allow life to make connections only at its own pace? *A Thousand Plateaus* urges acceleration of the possibilities of life via the active and deliberate creation of new connections.

2.2 Intensive multiplicity

Deleuze and Guattari (1987) contains a number of concepts to help create new connections, e.g. 'body without organs', 'rhizome', 'smooth space'. The connective-creating concept from *A Thousand Plateaus* that I use in this article is 'intensive multiplicity' (Deleuze and Guattari, 1987: 37). At its simplest, a multiplicity is a collection of things. A significant distinction that Deleuze and Guattari make is between extensive and intensive multiplicities. A theatre audience is an example of an *extensive multiplicity*. It consists of a collection of

people extended in space. If the audience comprises two hundred people, and thirty others either join or leave, this extensive multiplicity remains an audience. Its identity does not change (Colebrook, 2002: xxvi).

An *intensive multiplicity* is different. It is also a collection of things, but it changes each time there is an addition to, or a subtraction from, the multiplicity. This protean quality means that, in contrast to an extensive multiplicity, there is no external description which gives an intensive multiplicity a stable identity. An example of an intensive multiplicity is the composite artwork in the surrealist tradition known as 'exquisite corpse' ('cadavre exquis'). Different artists, in sequence, contribute to the work. Crucially, however, after one artist begins the composition, the next artist is prevented from seeing what they are contributing to, and so on. The final composite should be a creative surprise with non-preordained links potentially appearing between the staggered components.⁷ Construction of an intensive multiplicity is then an *emergent* process with no pre-figured end; it is an effect of its connections. The unpredictability of the intensive multiplicity facilitates creativity, helping to exceed normal identities and descriptions of things into new possibilities (Žukauskaitė, 2014).

2.3 Deleuze and Guattari's *intensive* approach to reading

Deleuze and Guattari see the question 'what does it mean?', in relation to a cultural artefact - a text, an artwork etc - as dysfunctional. Indeed, the question is akin to a sickness - what they call 'interpretosis' (Deleuze and Guattari, 1987: 127). They view this question negatively because the interpreter may merely be reproducing what exists already, e.g., their knowledge and interpretive reflexes. The question does not readily lead to creative extension in the question poser. In order to facilitate reading which scatters creativity, it should involve fresh connection-making:

We will never ask what a book means, as signified or signifier; we will not look for anything to understand in it. We will ask what it functions with, in connection with what other things it does or does not transmit intensities, in which other multiplicities its own are inserted and metamorphosed, [...]

(Deleuze and Guattari, 1987: 4)

Deleuze and Guattari encourage the reader not to ask what a text means, but instead to read 'intensively'. This term signifies, in *A Thousand Plateaus*, the making of new connections. To read intensively is to link a text with other things and see what these connections produce, what 'metamorphoses' arrive in the intensive multiplicity that is created:

This intensive way of reading, in contact with what's outside the book, as a flow meeting other flows, one machine among others, as a series of experiments for each reader in the midst of events that have nothing to do with books, as tearing the book into pieces, getting it to interact with other things, absolutely anything [...] is reading with love.

(Deleuze, 1995: 8-9)

Intensively reading a text is then, for Deleuze and Guattari, an active production, a transformative reception of that text which is made possible through the making of experimental connections with things outside of it (Sauvagnargues, 2005: 120 quoted in Dosse, 2010: 362).

2.4 Developing a screenplay using stylistic analysis of the poem

2.4.1 Film poem making as Deleuzean-Guattarian connective-creative reading

What film poem makers do segues with the experimental and intensive reading espoused by Deleuze and Guattari. Creators of film poems usually do not suffer from interpretosis, worrying too much about what a poem means. This is because: i) they connect creatively the poem to images and sounds outside of it, indeed images and sounds that may not have any traces in the poem; ii) in doing so, they can see the poem in new ways which are less likely, and in many cases unlikely, to be generated from just reading it. Put another way, film poem makers engage in *eisegesis* ('reading meanings onto and into a text') as opposed to *exegesis* ('reading meanings out of a text').⁸ Their connective-creative engagement with a poem is an eisegetical experiment which thus exceeds exegetical reception. This segue is my stimulus for modelling how a screenplay for a film poem can be developed via stylistic analysis. This involves two forms of connection.

2.4.2 Connection I

Firstly, and like film poems generally, the filmmaker either invents a 'dramatic scenario' to be used for performing the poem or they inventively flesh out the default dramatic scenario of the poem where this exists (what I will do in Section 3). In connecting it to the dramatic scenario, the poem's explicit and implicit personae can be filled out and performed as characters which, in turn, allow the poem to be appreciated in fresh ways. Just like the film poems that I spotlighted in Section 1.2, these connections are open and creative choices. But, they need to be convincing too. By that I mean, the characterisation/scenario should relate to the words of the poem and/or activate alternative meanings for the poem credibly.

2.4.3 Connection II

The filmmaker then begins a different connective-creative process. They connect the images and sounds in the invented dramatic scenario with one stylistic pattern in the poem of their choosing, e.g., its rhyme scheme. Connecting in this way drives development of the film's screenplay. The filmmaker repeats this process, forging a link between the new stage of the screenplay's development and a different stylistic feature in the poem. And so on in this manner. The process continues until the filmmaker is satisfied with the screenplay. Since evolution of the screenplay is emergent, this lends it an unpredictable quality, enhancing its creative prospects. The filmmaker, in effect, creates an *intensive stylistic multiplicity*. If they were to subtract one of the stylistic analyses from this assemblage, or add a new one, the screenplay would be different. If they used another order for these stylistic analyses, the film would be different again.

The important thing is that, unlike traditional construction of film poems, by connecting up the dramatic scenario to a series of different linguistic descriptions which, in turn, drive the screenplay's evolution, the film is related closely to different stylistic aspects of the poem. All film poem directors make individual choices about how to perform and shoot a poem and how to make the result cinematically interesting. So, my choice of shots for the film from *Machines* is necessarily subjective. However, because I use the poem's style to spur growth of my screenplay, its *development* is not arbitrary.

3. Connecting *Machines* to a dramatic scenario

Let me institute the first type of connection to Donaghy's *Machines*. At face value, the poem sets up communication between a teacher persona and another person whom, from 'Dearest' (line 1), and 'effortless gadgetry of love' (line 11), we assume a level of intimacy. The persona is teaching this intimate about the similarities between one of Purcell's pavaues⁹ for harpsichord and a bicycle. I perform this scenario as follows. I choose a teenage girl as intimate; the teacher persona is her father. The teacher persona voices the poem. We know from line 10 that the teacher persona is not 'there'. In my film, he transmits his lesson via video internet chat using the machine of a computer monitor - a nod to the title of the poem. The father accompanies his lesson with harpsichord music from Purcell.

Nowadays, harpsichords are not commonly played; pavaues are not commonly danced. 'Dante's heaven' is a reference to the Italian writer's fourteenth century work, 'The Divine Comedy'. In the context of my film poem scenario, these references create new (eisegetical) meaning. Here is a father seemingly so in love with his own erudition that he is oblivious to the likely distancing effect on a teenager of the references he uses.

I have begun a transformative reception of the poem. Through performatively connecting (eisegetically) the poem to this scenario (Connection I), I am able to see the poem differently from (exegetically) reading it. It is time, taking my cue from Deleuze and Guattari, to create an intensive stylistic multiplicity for *Machines* which will drive, in stages, the development of this scenario into a screenplay (Connection II). Choice of which stylistic facet of the poem to begin with, as it is for the other stages of the intensive stylistic multiplicity, is an open and experimental one. In the end, the criterion is practical - what works in driving the screenplay's evolution in both an interesting and non-arbitrary manner. The first stylistic analysis of the poem I conduct is its end-rhyme scheme. This seemed a good place to begin since telecommunication obviously involves sound.

4. End-rhymes

4.1 Analysis

An end-rhyme occurs when two or more words contain the same last vowel (e.g., 'air' /eə/ and 'care' /keə/) or last vowel and consonant (cluster) sound (e.g. 'alike' /əlaɪk/ and 'bike' /baɪk/). As can be seen in Fig.1, the end-rhyme scheme for *Machines* is not regular because:

- there is no end-rhyme for 'away' (9);
- not all end-rhymes are full rhymes: 'love' /lʌv/ (11) and 'prove' /pru:v/ (15) constitute a half-rhyme; the same goes for 'chance' /tʃæns/ (13)⁹ and 'balance' /bæləns/ (16).

4.2 End-rhymes and disruption/restoration of transmission

Stanzas 1 and 2 connect through the full end-rhyme of 'Purcell' /pɜ:səl/ (2) and 'simple' /sɪmpəl/ (4). I use this information to perform the first two stanzas as involving normal sound connection. The father has begun his telecommunication to his daughter on her computer screen and the internet video chat software is working fine. Since, however, there is no rhyme linking stanzas 2 and 3, I use this information to drive a sound *disconnection* in my

screenplay - the video lesson transmission breaks down once the voice-over reaches the end of line 9. To reflect this, the screen starts hissing loudly with static.

From stanza 3 onwards, rhyming is re-established between stanzas. Stanzas 3 and 4 link through a full end-rhyme - 'air' /eə/ (12) and 'care' /keə/ (14) - and stanzas 4 and 5 link through a full end-rhyme - 'prove' /pru:v/ (15) and 'move' (17) /mu:v/. This mobilises restoration of transmission: once the voice-over begins again in stanza 3, the static has disappeared and the father's telecommunication is restored for the rest of the poem.

STANZA ONE

1. alike:	A
2. Purcell	B
3. bike.	A

STANZA TWO

4. simple.	B
5. connected	C
6. gears,	D
7. perfected,	C
8. steers.	D
9. away.	E <i>no succeeding end-rhyme</i>

STANZA THREE

10. there,	F
11. love,	G
12. air.	F

STANZA FOUR

13. chance,	H
14. care,	F
15. prove	I

STANZA FIVE

16. balance,	J
17. move.	I

half - rhyme

half - rhyme

or

or

Fig 1. End-rhyme scheme for *Machines*

4.3 Half-rhymes and sound quality of telecommunication machines

Stanza 4 is also connected to stanza 3 by a half-rhyme: 'prove' /pru:v/ (15) and 'love' /lʌv/ (11). Stanza 5 is also connected to stanza 4 by a half-rhyme: 'balance' /bæləns/ (16) and 'chance' /tʃæns/ (13).¹⁰ That the two half-rhymes in the poem only connect *these two later* stanzas drives another idea. In my film, the sound quality of the father's voice in stanza 4 is incongruous with what has gone before, and different again in stanza 5. This is because the father uses dissimilar communication machines in stanzas 4 and 5 from the computer monitor in stanzas 1-3. For stanza 4, I choose a tape-based answering machine; it has a distinctive echoey, tinny sound which is different from the sound quality that comes with video chat. For stanza 5, I opt for a gramophone. Its needle connects with an LP record and we hear the father's voice. Again, in line with the above rationale, we get a different sound - this time the crackle associated with long-playing records. Moreover, tape-based answering machines are an old technology; people are more likely to keep gramophones as antiques rather than use them to listen to music. The choice of technologies here also reflects both the age of the examples (Ptolemy etc) that the father draws upon in the poem to illustrate his pedagogical points.

In Section 5, I grow the intensive multiplicity. The sound interference between stanzas 2 and 3 aside, so far my film might suggest that the daughter hears all of the 'lesson'. By making a new connection, this time with the poem's clause grammar, the screenplay develops otherwise: *the daughter will, in fact, only see and hear a portion of her father's message*.

5. Clauses

5.1 Analysis

5.1.1 Machines and cause/effect

Machines work dynamically through cause and effect. The obvious way to represent cause and effect explicitly in English grammar is via a grammatical subject acting dynamically on a grammatical object - in other words, to use a transitive dynamic verb in the declarative mood. Consider the following machine examples:

Sally	operated	the blender
SUBJECT	DYNAMIC VERB	OBJECT
The blender	puréed	the tomatoes
SUBJECT	DYNAMIC VERB	OBJECT

In the first clause, 'operated' is a transitive dynamic verb. 'Sally', the user of the machine, is grammatical subject and 'the blender' is grammatical object. In the second clause, 'the blender' is now the grammatical subject, 'puréed' is a transitive dynamic verb and 'the tomatoes' is the grammatical object. Given the title, *Machines*, one might expect that the poem would have a relatively frequent number of such clauses where users cause the machines mentioned to do work and/or the machines themselves institute effects. However, where the bicycle and harpsichord feature, the grammar never involves a subject, a transitive

dynamic verb and an object so as to indicate these machines working via cause and effect. Indeed, the overwhelming majority of clauses in the poem - 72.2% - are not of this type. Let me demonstrate this point systematically.

5.1.2 Clause analysis

In total, there are eighteen clauses in *Machines*. As Table 1 shows, thirteen of these can be grouped as non-transitive clauses because they use intransitive verbs (x6)¹¹, copulas (x6) and a short passive, i.e., all clauses that do not have grammatical objects.¹²

<i>Non-transitive clauses (x13/18)</i>		72.2%
Intransitive verbs (x6)	Copulas (x6)	
The cyclist, not the cycle, steers (8)	how these two are alike: (1)	
So this talk, or touch (should) melt into the air (12)	The machinery of grace is always simple (4)	
If it doesn't (melt into the air) (13)	This chrome trapezoid... Is gone (5-8)	
of course, I've fallen (13)	if I were there (10)	
Who only by moving can balance (16)	So much is chance (13)	
(Who) Only by balancing move (17)	So much (is) agility, desire, and feverish care (14)	
Short passives (x1)		
in the playing, Purcell's chords are played away. (9)		

Table 1. Non-transitive clauses in *Machines*; ellipted language is in curved brackets

As the clauses in Table 1 do not have two grammatical participants - subject and object - they do not display explicit cause and effect relations.

The poem is not devoid of transitive clauses, though, there being five in total (Table 2).

Transitive clauses (x5/18)	27.8%
Dearest, note [how these two are alike] (1)	
concentric gears, Which Ptolemy dreamt of (7)	
concentric gears, (which) Schwinn perfected (7)	
So this talk, or touch [...] Should work its effortless gadgetry of love (10/11)	
As bicyclists and harpsichordists prove [So much is chance...feverish care] (15)	

Table 2. Transitive clauses in *Machines*

Yet, in spite of the poem's title, *Machines*, none of the transitive clauses in Table 2 show users acting dynamically on bicycles and harpsichords to produce effects, and neither do these transitive clauses show these machines instituting effects. So, for example, in line 7, Ptolemy and Schwinn are not users (*cause*) interacting with a bicycle to make it move (*effect*). Instead, incidental information is provided about historical figures via use of parenthetical / non-defining relative clauses in the past tense.¹³

Finally, some remarks on the verb phrase 'should work' (11). We have a transitive dynamic verb in the present tense in a main clause. Once more, this is not where a bicycle or harpsichord is mentioned. Instead, it is where the poem's persona discusses their communication (using a machine metaphor):

this talk, or touch	should work	its effortless gadgetry of love (10/11)
SUBJECT	VERB PHRASE	OBJECT

5.1.3 Summary

The poem's clause grammar in relation to bicycles/harpsichords and their users does not reflect dynamic connections between cause and effect. Indeed, generally speaking, the poem's clause grammar suggests *disconnection*, which is significant given the poem's title, *Machines*. Lastly, the main clause in lines 10/11 displays an explicit cause-effect relation between the persona of the poem and their addressee. *This is the only place in the poem where this happens.*

5.2 The daughter only hears stanza 3 of her father's telecommunication

Recall from Section 4, where I focused on *sound*, that the father's transmission begins on a screen. Before the transmission breaks down on 'away' (9) resulting in a screen full of static, it was working fine across stanzas 1 and 2. Let me now use the newer information - that the *clause grammar* of stanzas 1 and 2 does not indicate explicit cause and effect connections vis-à-vis machines - as stimulus for the following idea which develops the Section 4 stage of the screenplay: *the daughter does not see or hear that her father is imparting stanzas 1 and 2 on the screen.* This happens, in my film, because she is head-phoned to her own machine - a

mobile phone - and is listening to music. It is only when the computer monitor screen becomes loudly static (line 9) that it catches her attention. This prompts her to go to the computer and tap repeatedly on keys to try and re-establish connection. Motivated too by the cause and effect relation in lines 10/11 of stanza 3 (see above), not only is *transmission* restored from stanza 3 (line 10) onwards (i.e., in line with Section 4) but the daughter now *receives* her father's telecommunication for the first time. However, since the daughter did not hear stanzas 1 and 2, she is not in a position to understand the significance of stanza 3. This idea is realised in the film by the teenager looking confused at the image of Dante's heaven. Thus, my cinematic performance of the poem creates ironic meaning which would not be generated from just reading the poem exegetically.

What about stanzas 4 and 5? That the clause grammar does not indicate explicit cause and effect connections vis-à-vis machines further drives the idea that the father's communication does not reach his daughter in stanzas 4 and 5. In my film, when the father leaves an answer machine message in stanza 4, it is *out of the daughter's earshot* being in a different part of the house. The LP record which plays the father's voice-over of stanza 5 is similarly *out of the daughter's earshot* because the gramophone is in a different part of the house again. More disconnections.

6. Clausal parallelisms

There are a number of clausal equivalences in the poem. The clausal parallelism of:

SUBJECT + 'is' + ADJECTIVE

is evident in stanza 2:

- 4. The machinery of grace **is** always **simple**.
- 5/8. This chrome trapezoid...**Is** gone.

This harmony of structure motivates the underlying assumption that, as far as the father is concerned, a harmonious connection via the computer monitor machine has been established between himself and his daughter (indeed echoing the harmony he sees ('alike' (1)) between the harpsichord pavane and the racer's bike (stanza 1)).

This idea is emphasised in the film for stanzas 4 and 5. These stanzas intensify the linkage between bicyclists/bicycle and harpsichordists/harpsichord via two adjacent clausal equivalences with 'so much' + 'is' and 'only by' + '-ing'. I have highlighted these parallelisms in Figure 2:

Stanza 4

- 13. If it doesn't, of course, I've fallen. **So much is** chance,
- 14. **So much (is)** agility, desire, and feverish care,
- 15. As bicyclists and harpsichordists prove

CLAUSAL
PARALLELISM 1

Stanza 5

- 16. Who **only by moving** can balance,
- 17. **Only by balancing** move.

CLAUSAL
PARALLELISM 2

Fig. 2 Clausal equivalences in stanzas 4 and 5

The clausal parallelisms in Fig.2 mobilise my screenplay as follows: while the gramophone plays the Purcell harpsichord music, we also hear the spin of a bicycle wheel complementing the spinning of the record. The equivalence between the Purcell music and bicycle, together with the elegant chiasmus ending of stanza 5, ironically reflect the father's misguided sense that the whole lesson has been a harmonious connection between him and his daughter, i.e., his *disconnection* from reality.

7. Global irregularity and the film's chaotic ending

There are two systemic irregularities in *Machines*:

- the stanza structure: whilst three stanzas consist of three lines (stanza 1; stanza 3; stanza 4), stanza 2 consists of six lines and stanza 5 consists of two lines;
- the end-rhyme scheme: initially, it looks as though the poem may follow the form of a Shakespearean sonnet. The Shakespearean sonnet end-rhyme scheme is A-B-A-B, C-D-C-D, E-F-E-F, G-G. However, *Machines* only follows this up to 'E' and then goes its own way with its half-rhymes. Moreover, there are *three* instances of the end-rhyme 'F' rather than two, that is, the diphthong /eə/ - 'there' (10), 'air' (12), 'care' (14). And, in any case, *Machines* has seventeen lines and not the traditional fourteen of a sonnet.

In these global respects, the poem is not in equilibrium. This drives another facet of the film: the father's lesson, not just its transmission, eventually loses balance and control, thus echoing '...I've fallen.' (13). Reflecting the above bullet points, at the end of the father's voice-over, his video lesson becomes chaotic. I realise this chaos using special effects enhancement of images from stanzas 1 and 2 (e.g., racing bicycles; Henry Purcell; Ptolemy's universe). Since these are images that the daughter did not previously see - she has only experienced stanza 3 of the poem after all - once again she looks bewildered in the film; yet another cinematically realised disconnection which *relates* to the poem's style, but is not *in* the poem. This chaotic set of images is underscored by a discordant version of the Purcell music, as well as the sound of a jumping gramophone needle and of air escaping from a bicycle tyre. The seeming equivalence between bicycle and harpsichord (Section 6) is shattered.

8. Corpus-based collocation analysis and magical machines

The reader will have noticed a certain magical quality to the film poem. The father's transmission starts in stanza 1 without the daughter pressing a keyboard to receive it; he communicates via an involuntarily playing answering machine and gramophone. This idea derives from a corpus linguistic analysis of 'works its' (11) which, as the reader knows, is in a key line of the poem for my cinematic expression. I investigated a 12 billion word corpus to ascertain words immediately following the string of verb lemma 'WORK' + 'its'.¹⁴ In other words, I selected all instances of the verb forms 'work', 'works', 'working', 'worked' immediately succeeded by 'its'. There are 11, 348 instances. Table 3 shows the results for collocates that are statistically significant because they had *t*-scores over 2.¹⁵

'Way' is the highest collocate because it is part of the idiom 'work its way' such as in 'a splinter will often work its way out of your skin'. This can be ignored since this is not how 'works its' is used in *Machines*. This means, in relation to how 'work its' is used in the poem, that 'magic' is the highest collocate by far (1835 instances; t-score 42.8). There are other collocates which are semantically related to 'magic' - see bolded words in Table 3. Given this, we can say that the verb lemma 'WORK' + 'its' has a semantic preference for 'magic words'. Because of this semantic preference, I would argue that there is a trace of 'magical' meaning in the line:

Should work its effortless gadgetry of love (11).

This is why, non-arbitrarily, in my cinematic realisation, the 'gadgetry of love' - the way the father communicates through machines - possesses magical agency.

Collocate	Frequency	T-score	Collocate	Frequency	T-score
way	7006	83.5	subtle	8	2.7
magic	1835	42.8	dark	9	2.8
wonders	130	11.4	power	13	2.7
own	111	9.8	healing	8	2.7
best	105	9.6	voodoo	7	2.6
Its	92	9.5	mischief	7	2.6
charm	36	6.0	miraculous	7	2.6
will	96	5.7	magical	7	2.6
hardest	32	5.6	distance	7	2.4
wonder	32	5.6	path	7	2.4
miracles	30	5.4	tail	6	2.3
miracle	23	4.8	method	8	2.3
course	25	4.2	wizardry	5	2.2
manner	19	4.2	destructive	5	2.3
evil	18	4.2	socks	5	2.3
effect	19	4.0	deadly	5	2.1
spell	16	3.9	Magic	5	2.1
mojo	13	3.6	just	26	2.1
charms	13	3.6	effects	7	2.1
usual	12	3.3	ok	5	2.1
ass	11	3.2	Way	5	2.1
secret	9	2.8	special	8	2.0
purpose	10	2.8	amazing	6	2.0

Table 3. Collocates for 'WORK its' in ententen12 corpus

The reader may be wondering why I do not provide more corpus-based analysis of the poem. Stylistic analysis of a particular linguistic phenomenon in a poem should avoid selectivity so that the interpretation based on that phenomenon is convincing. Corpus analysis is not stylistic analysis.¹⁶ For developing a screenplay from linguistic analysis of a poem, corpus analysis is optional. It is used where it can productively mobilise non-arbitrarily the screenplay in interesting directions. For a longer intensive stylistic

multiplicity, I may have used collocation data for other words/strings, in *Machines*, as productive screenplay drivers.

9. My intensive stylistic multiplicity for *Machines* and creation emergence

I have finished generating a screenplay for *Machines* (see Appendix). The film emerged as something of a satire on how machines can simultaneously promote connection and disconnection between human beings. A short film of the screenplay can be found at:

<https://vimeo.com/user42058597>

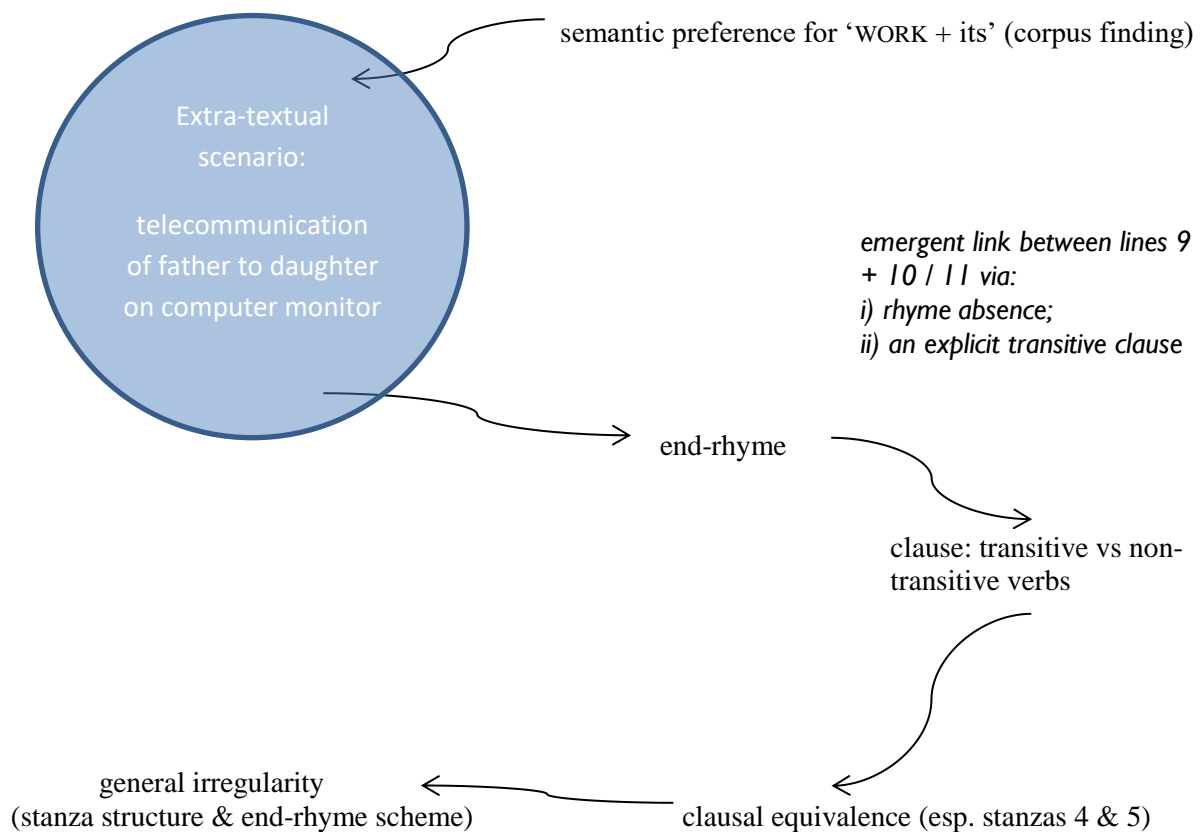


Fig. 3. My intensive stylistic multiplicity for *Machines*

Fig.3 shows the intensive stylistic multiplicity which facilitated the generation of the screenplay/film. Similar to the 'exquisite corpse' composition process where chance links arise between the staggered components, lines 9 and 10 / 11 unpredictably emerged as a key

link between the first two components of the intensive multiplicity (as highlighted in Fig 3). That is to say, a key connection emerged between the re-establishment of the video lesson *transmission* (10/11) and *the daughter seeing and hearing the telecommunication for the first time only in stanza 3*. This was driven by the absence of rhyme between lines 9 and 10 (i.e., between stanza 2 and stanza 3) in connection with the explicit transitive clause of lines 10/ 11 (i.e., the first lines of stanza 3).

If I had used more stylistic dimensions in Donaghy's poem, for example its rhythm, noun phrases (including equivalences between noun phrases) etc, then the screenplay may well have taken different turns. Moreover, a re-ordered intensive multiplicity of the same stylistic elements that I used (Fig. 3) could lead to a different cinematic realisation of the dramatic scenario. Analysis of completely different linguistic aspects may well lead to a very different film. Lastly, it is worth highlighting that some of my eisegetical cinematic choices specifically imagine an aspect of the poem's content, e.g. the title, 'Machines' is envisaged via use of the monitor, answering machine, gramophone and the daughter's phone. Other aspects of my cinematic realisation have no traces in the poem, e.g., the setting of the film in a house, the poem's persona is a father.

Let me now comment on how I made the film using a mobile phone camera and video/audio creation apps.

10. Making the film

10.1 Filmmaking for free

Nowadays, encouraging students to make film poems using a mobile phone reflects both the video quality that can be achieved with this technology, and increasingly common ownership by university students of mobile phones with good quality cameras. As is only right, I assume a non-existent budget for students. To avoid the need for lighting equipment, it is best to shoot outside on a clear day, inside rooms with large windows/skylights or inside well lit spaces. As regards props, students should use what is to hand or can be borrowed. Moreover, the internet is a cornucopia of sound effects, still images and video, much of it carrying a creative commons licence for free re-use.

10.2 Shooting

I shot on an iPhone 7 Plus. I followed standard film grammar and range of shots. For example I used:

- long shots: shot at distance, often establishing context for the viewer;
- medium shots: closer than the long shot, but not as close as the close-up. Medium shots provide a decent pay-off between character and background;
- close-ups: focus closely on the character's face without background distraction, establishing clearly a character's emotional state.

A range of shots helps ensure movement, variety and depth to the scene in order to try to excite and sustain audience interest (See, Harvell, 2012). For similar reasons, I kept the film as short as possible.

10.3 Apps: editing and enhancing

For the edit and enhancement, I used free apps and software (e.g. iMovie). I also used free editing and enhancement features of other video editing apps whose more advanced features require purchase (e.g. Videoleap). I used the tape rewind effect in iMovie app to accompany the answering machine image. I employed *GarageBand* to create the ringtone and *Audacity* to edit it. For other effects, I used:

- *Mega photo*: for the chaotic effects near the end of the film;
- *Voice plus*: to alter the father's voice when he uses the answering machine (a tinny, echoey sound) and the gramophone (a crackly sound).

11. Reflection

11.1 Performance Stylistics

Employing ideas from Deleuze and Guattari, I have developed the approach as set out in O'Halloran (2015) for doing the following: generating a screenplay from a poem which, unlike traditional generation by film poem makers, is achieved via sustained linguistic description of different aspects of the poem's style. I indicated how a film can be made with a mobile phone camera and apps on this basis. Taken together, this article, screenplay and film is an example of *Performance Stylistics* (O'Halloran, 2014; 2015).

11.2 Filming to enhance creative interpretation of poetry

I make little claim for the artistic and technical merits of the film (which is intended as a teaching aid). The emphasis of this pedagogy is not, in any case, on fashioning a cinematically luscious and technically interesting product. Rather the stress is on the creative *process*: specifically on how mobile phones, as well as freely available apps and sourced images/ sounds can be used by students, in conjunction with stylistic analysis, to facilitate a different approach to interpreting a poem which, in turn, helps to *enhance students' natural gift for creative thinking*. These things can be achieved with rudimentary knowledge of film grammar, mobile phone film making and editing. To be clear, I am not suggesting that students deliberately make an unartistic film. (And, naturally, lighting and audio should be of sufficient quality that an audience can see and hear the film clearly). Only that a gorgeous and technically arresting filmic *product* is more likely if the director has a reasonably lengthy background in filmmaking.

The screenplay that is developed in the first instance by students is a *working screenplay*. 'Happy accidents' will emerge during film making and especially editing which, in turn, will necessitate adjustment to the working screenplay. The *final screenplay* (see Appendix) is thus a record of the entire film making, editing and enhancing process.¹⁷ I make this point to reiterate the emphasis on process in this pedagogy - the importance of making, editing and post-producing the film, of the student getting their hands cinematically dirty, to lead to the most concretely realised creative interpretation of the poem, eisegetically speaking, via stylistic analysis. Engaging with this whole process is more likely to extend students' creative capacities than merely producing a screenplay.

11.3 Similarities with traditional use of stylistic analysis

In conjuring the screenplay, I affirmed traditional virtues of stylistic analysis. I produced: i) a systematic description of particular stylistic dimensions of a literary work; ii) rational justification for a (cinematic) interpretation because it is grounded in data from the literary work (Carter and Stockwell, 2008: 301). Moreover, like all interpretation of poetry, my cinematic realisation is, as should be self-evident, subjective. Crucially, however, and like all stylistically-grounded interpretation, the screenplay I generated was not arbitrarily developed.

11.4 Extensions

11.4.1 Extending use of stylistic analysis

I have also used stylistic analysis in a non-traditional way. Influenced by Deleuze and Guattari's emphasis on connection-making for a creative end, in particular their idea of 'intensive multiplicity', I used linguistic analysis continually to drive and develop my screenplay through successive new connections with different style dimensions in a poem.¹⁸

11.4.2 An eisegetical stylistics-based reading of poetry

In taking an eisegetical approach via stylistic analysis to the interpretation of poetry, this article differs from traditional exegetical-based reading in stylistics. Indeed, it would have been difficult to use linguistic analysis to support (exegetically) a cinematic realisation of *Machines* since, like the film poem genre generally, I (eisegetically) projected ideas, images and sounds on the poem which have no correlates within it. Moreover, as the screenplay is driven by the poem's style through eisegetical connection with a dramatic scenario which inventively fills out the poem's explicit and implicit personae, this leads to the following: the creation of meanings which would not be activated through traditional exegetical-based reading in stylistics, such as the ironies detailed in the appendicised screenplay. *All this entails that the film does not exist separately from the intensive stylistic multiplicity, and thus the stylistic analysis, that helps to generate it.*

11.4.3 Digital performative eisegesis as a regular way of reading poetry

While it becomes problematic to use stylistic analysis exegetically for developing a film poem screenplay, this does not mean that exegesis is always absent from thinking which informs the creation of a film poem. For example, *Machines* is exegetically-speaking a poem where one human being addresses a human intimate (or who they perceive as an intimate). My cinematic treatment of the poem is, in effect, a non-radically eisegetical¹⁹ fleshing out of this rather standard exegetical reading. (After all, I did not assume that the persona of the poem was nonhuman, a robot etc). Might this starting point, though, merely reflect my exegetical and humanist inculcation into poetry from school onwards?

[...]

What if the undergraduate has no real grounding in or, indeed, enthusiasm for the exegetical reading of poetry? As the postdigital paradigm of literary studies/pedagogy encroaches on mainstream literary studies/pedagogy (Abblitt, 2019), and with mobile phones commonly owned, might such conditions open up the more radical possibility that an eisegetical approach based in cinematic digital performance becomes a regular way of

interpreting poetry for undergraduates who fit this profile? Or school students who fit this profile for that matter? In a world of constant photography and videoing on mobile phones, of massive dissemination of the performance of everyday life on social media - particularly by the young - this is less far-fetched than may seem at first glance. Indeed, such a scenario opens up a new role for the stylistic analysis of poetry: developing eisegetical ideas in the film of a poem rigorously, and in a non-arbitrary manner, via a close description of the source poem. And, felicitously, this has the by-product of fostering appreciation of the poem's craft and complexity.

11.5 Collaborative screenplay development and filming

The number of elements selected for an intensive stylistic multiplicity will depend on the length of the student assignment. Five is probably adequate for a 3-4000 word project. Moreover, the assignment could be done collaboratively. Reflecting, to some degree, the surrealist 'exquisite corpse' approach to growing an intensive multiplicity, one student would initiate a connection between the dramatic scenario and an aspect of the poem's style in order to drive development of the screenplay. A second student would then link the new stage of the screenplay to a different stylistic dimension in order to further its evolution. The first student (or perhaps a third) would tie that result to another stylistic dimension again. And so on. This analytical to-and-fro, where each student should be surprised by how the other's stylistic analysis has driven the screenplay's development, should help enhance its creativity. Filming could be done collaboratively too, e.g. the student director's peers could appear as actors in the film.

11.6 Closing remarks

I hope I have shown that generating a film via close description of a poem's style is not creatively straightjacketing. On the contrary, being 'constrained' by the poem's style is to be liberated to produce an intensive stylistic multiplicity whose flexible population and sequence offer manifold possibilities for realising a singular film. Indeed, since different students will probably invent, or inventively flesh out, different dramatic scenarios for the same poem, there is every prospect of them evolving distinct films from the same stylistic analysis of a poem. The article has highlighted how typical ownership of mobile devices by university students, in many countries, can be employed, in conjunction with stylistic analysis, to cultivate a different approach to interpreting poetry which, in turn, can enhance students' capacities for creative thinking more generally. And, because creating films from poems is fun, it can help motivate students' learning and application of stylistic analysis as well as (further) spike their interest in poetry.

One more point. *A Thousand Plateaus* promotes perpetual experimentation. Using an intensive stylistic multiplicity would then only be one way to generate a screenplay creatively from a poem.

Endnotes

1. https://www.youtube.com/watch?v=XTh_gXrjVAw [Accessed December 2018].
2. See, for example: <http://movingpoems.com/index/#poets> [Accessed December 2018]
3. Konyves T (2011).
4. For example, 'Blue Poem' by Ross Sutherland
<https://www.youtube.com/watch?v=iCEmT9CambA> [Accessed December 2018].
5.
<https://www.youtube.com/watch?v=SLS6TEnfLT4&list=PLSMYX4uJM4eRqKnUXK32FZ7iAmnBJrOIw&index=1> [Accessed December 2018]
6. <https://www.youtube.com/watch?v=D1xqOHEKLNy> [Accessed December 2018]
7. See, for example, *Cadavre Exquis* with Yves Tanguy, Joan Miró, Max Morise, Man Ray (1927) https://www.moma.org/learn/moma_learning/tanguy-miro-morise-manray-nude [Accessed December 2018].
8. In Biblical interpretation, eisegesis is usually disapproved of. Biblical interpretation tries to access God's intentions and thus read out of the Bible (exegetically) meanings rather than read into it (eisegetically) what one has already decided must be God's agenda (Espin, O and Nickoloff, J, 2002: 436). Similarly, eisegesis is usually frowned upon in literary interpretation (whether stylistics-based or not). One must begin with the literary text and read out an interpretation from it, using evidence from the text as support, rather than starting with an idea about the literary work and then forcing these meanings into it (Kusch, 2016: 19-20).
So the reader is clear, I concur that a non-performance-based reading of a poem – where the reading takes place only between a text and a human mind – should indeed proceed exegetically if it is not to be perverse. A cinematic performance of a poem is different. This is because it is unavoidably eisegetical in filling out phenomena (e.g. specific characters roles for explicit /implicit personae in the poem) or imposing things on the poem (e.g., audio-visual effects, costumes, props, scenery) which may well not have traces in it. Self-evidently too, such a performance employs cinematic imaginings of a poem through use of wide shots, close-ups etc, which habitual (non-cinematic) exegetical reading of a poem does not employ.
9. A 'pavane' is music which accompanies a slow processional dance popular in 16th and 17th century Europe.
10. I have opted for the US standard English pronunciation.
11. Five verbs are used intransitively here, but could be used transitively in other contexts ('steers', 'melt' x2, 'balance', 'move'); only one verb ('fall') is always intransitive.
12. Since copulas take complements and not objects, they are not transitive verbs.

13. The ancient astronomer, Ptolemy (100-c.170) thought that the sun and the other planets orbited the earth; Dante's heaven is based on Ptolemy's cosmic vision. Ignaz Schwinn (1860-1945) was a major bicycle manufacturer.
14. The corpus that I used is 'ententen12'. I accessed it using Sketch Engine software: <https://www.sketchengine.eu> [Accessed December 2018].
15. T-score is a statistical measure of the likelihood that two or more words occur together by chance. A t-score over 2 is significant. A t-score over 10 is highly significant.
16. The expression 'Corpus Stylistics' can mislead; it is shorthand for stylistic analysis which is assisted by corpus analysis.
17. To be clear, the changes from the *working screenplay* apply to column 1 of the *final screenplay* (Appendix) only and *not* to the stylistic analysis.
18. For other work on Deleuze and pedagogy, see Semetsky and Masny (2013).
19. On the distinction between radical eisegesis and non-radical eisegesis, see O'Halloran (2015).

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Machines from 'Collected Poems' by Michael Donaghy (2009) is reproduced by kind permission of Pan Macmillan.

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APPENDIX Screenplay for film poem from Michael Donaghy's *Machines*

Image and sound	Stylistic driver (end-rhyme / stanza structure)	Stylistic driver (grammar)	Corpus linguistic driver	New (eisegetically- based) meanings
FATHER'S VOICE-OVER IN BOLD BELOW				
A. TEENAGE DAUGHTER'S HOME, DAYTIME LIVING ROOM: FATHER TRYING TO ESTABLISH VIDEO LESSON TELECOMMUNICATION VIA COMPUTER MONITOR <i>MACHINE</i> (CONTINUOUS RINGTONE)				
B. KITCHEN: TEENAGE DAUGHTER WITH HEADPHONES LISTENING TO MUSIC ON MOBILE PHONE GIRL DOES NOT HEAR FATHER'S TRANSMISSION UNTIL END OF STANZA 2		Lack of explicit transitive dynamic representations (cause and effect) when bicycle and harpsichord feature in stanzas 1 and 2, together with general paucity of explicit dynamic transitive representations.		
C. LIVING ROOM: FATHER'S TELECOMMUNICATION MAGICALLY BEGINS ON COMPUTER MONITOR PURCELL HARPSICHORD MUSIC STARTS VIDEO OF HARPSICHORD BEING PLAYED (stanza 1) Dearest, note how these two are alike: (1) This harpsichord pavane by Purcell (2)			'WORK + its' has semantic preference for 'magic words'.	While stanzas 1 and 2 are broadcast on monitor <i>machine</i> (reflecting poem's title), ironically daughter doesn't hear as she is headphoned to her own <i>machine</i> .
D. VIDEO OF RACING BICYCLES (stanza 1) And the racer's twelve-speed bike. (3)				
E. IMAGE OF RACING BICYCLE (stanza 2) The machinery of grace is always simple. (4) This chrome trapezoid, ... (5)	'Purcell' (stanza 1) end- rhymes with 'simple' (stanza 2) thus driving idea that (sound) transmission continues to			

	work between stanzas 1 and 2.			
F. CLOSE-UP OF GEAR COGS ON VIDEO OF RACING BIKE (stanza 2) one wheel connected (5) To another of concentric gears, (6)				
G. IMAGE OF PTOLEMY'S UNIVERSE (stanza 2) Which Ptolemy dreamt of... (7)				
H. IMAGE OF ADVERT FOR SCHWINN BIKES (stanza 2) ...and Schwinn perfected, (7) Is gone. (8)				
I. VIDEO OF CYCLISTS ON RACING BIKES (stanza 2) The cyclist, not the cycle, steers. (8)				
J. IMAGE OF HENRY PURCELL (stanza 2) And in the playing, Purcell's chords... (9)				
K. SCREEN GOES LOUDLY STATIC ON 'AWAY' (LINE 9) (stanza 2) ...are played away. (9)	'Away' does not form an end-rhyme with stanza 3, thus driving idea of (sound) transmission rupture between stanza 2 and stanza 3.			
L. DAUGHTER HEARS STATIC. GOES TO MONITOR IN LIVING ROOM TO CHECK. TAPS COMPUTER BUTTON.				
M. IMAGE OF DANTE'S HEAVEN (stanza 3) So this talk, or touch if I were there, (10)		Explicit transitive dynamic representation (cause and		

<p>Should work its effortless gadgetry of love, (11)</p> <p>AFTER TAPPING COMPUTER BUTTON, TRANSMISSION IS RESTORED AND DAUGHTER NOW RECEIVES TELECOMMUNICATION FROM FATHER FOR FIRST TIME</p>		effect) via transitive verb 'work' (11).		
<p>N. IMAGE OF DANTE'S HEAVEN 'MELTING' (stanza 3)</p> <p>Like Dante's heaven, and melt into the air. (12)</p>				
<p>O. CLOSE-UP OF DAUGHTER'S CONFUSED FACE IN FRONT OF MONITOR</p>				While daughter is finally connected to her father's communication, she cannot easily connect to the meaning of stanza 3 because she missed stanzas 1 and 2.
<p>P. UPSTAIRS: A TAPE-BASED ANSWERING MACHINE MESSAGE MAGICALLY PLAYS OUT OF DAUGHTER'S EARSHOT (stanza 4)</p> <p>If it doesn't, of course, I've fallen. So much is chance, (13)</p> <p>So much agility, desire, and feverish care, (14)</p>	<p>End-rhymes of 'there' (stanza 3) and 'care' (stanza 4) drive idea of restoration of (sound) transmission.</p> <p>Sound difference of half-rhyme of 'prove' (stanza 4) and 'love' (stanza 3) drives idea of father now using new communication <i>machine</i> with different sound quality.</p>	<p>Lack of explicit transitive dynamic representations (cause and effect) when bicyclists and harpsichordists feature in stanza 4, together with general paucity of explicit dynamic transitive representations.</p>	<p>'WORK + its' has semantic preference for 'magic' words.</p>	<p>Stanza 4 is broadcast on an answering <i>machine</i> (reflecting poem's title) but, ironically, daughter does not hear.</p>

<p>Q. UPSTAIRS, IN ANOTHER PART OF THE HOUSE: A RECORD ON A GRAMOPHONE MAGICALLY PLAYS OUT OF DAUGHTER'S EARSHOT</p> <p>(stanza 4) As bicyclists and harpsichordists prove (15)</p> <p>(stanza 5) Who only by moving can balance, (16) Only by balancing move. (17)</p>	<p>End-rhymes of 'prove' (stanza 4) and 'move' (stanza 5) continue to drive idea of restoration of (sound) transmission.</p> <p>Sound difference of half-rhyme of 'balance' (stanza 5) and 'chance' (stanza 4) drives idea of father now using yet another communication <i>machine</i> with different sound quality.</p>	<p>Lack of explicit transitive dynamic representations (cause and effect) when bicyclists and harpsichordists feature in stanzas 4 and 5, together with general paucity of explicit dynamic transitive representations.</p>	<p>'WORK + its' has semantic preference for 'magic' words.</p>	<p>Stanza 5 is broadcast on a gramophone <i>machine</i> (reflecting poem's title) but, ironically, daughter does not hear.</p>
<p>R. AUDIO OF BICYCLE WHEEL SPINNING AS LP RECORD PLAYS ON GRAMOPHONE</p>		<p>Clausal equivalences of stanzas 4 and 5.</p>		<p>Audio equivalence ironically suggests the father's delusion that communication has been harmoniously effective.</p>
<p>S. SOUND OF JUMPING NEEDLE</p>	<p>Irregular end-rhyme scheme; irregular stanza structure.</p>			
<p>T. LIVING ROOM, DAUGHTER STILL IN FRONT OF COMPUTER MONITOR:</p> <p>ON MONITOR: CHAOTIC STREAM OF IMAGES FROM STANZAS 1 & 2 - HARPSICHORD BEING PLAYED, CYCLISTS RIDING RACING BIKES, BICYCLE GEARS, BICYCLE TRAPEZOID - ACCOMPANIED BY DISCORDANT VERSION OF PURCELL HARPSICHORD MUSIC</p>	<p>Irregular end-rhyme scheme; irregular stanza structure.</p>			

U. CUTAWAY TO MEDIUM SHOT OF DAUGHTER SHRUGGING WITH CONSTERNATION				Daughter does not comprehend chaotic images, especially as she missed these images - from stanzas 1 and 2 - the first time round.
V. IMAGE STREAM BECOMES MORE CHAOTIC, THIS TIME ALSO INCLUDING IMAGES OF THE SCHWINN BIKES ADVERT AND HENRY PURCELL	Irregular end-rhyme scheme; irregular stanza structure.			
W. CUTAWAY TO CLOSE-UP OF DAUGHTER'S FACE – BEWILDERMENT				Daughter does not comprehend chaotic images, especially as she missed these images - from stanzas 1 and 2 - the first time round.
X. PTOLEMY'S UNIVERSE PUNCTURES				Symbolises daughter's frustration at lack of comprehension.